P. 65, l. 1120. Let it not befall through sin of mine, &c.]—This note of unselfish feeling, of pity and humanity, becomes increasingly marked in all the victims of Dionysus towards the end of the play, and contrasts the more vividly with the God's pitilessness. Cadmus is always gentle, and always thinking of the sufferings of others: and, indeed, so is Agave after her return to reason, though with more resentment against the oppressor.

Pp. 67-71, ll. 1165-1200.—This marvellous scene defies comment. But I may be excused for remarking (1) that the psychological change of the chorus is, to my mind, proved by the words of the original, and does not in the least depend on my interpolated stage directions: (2) the extraordinary exultation of Agave is part of her Bacchic possession. It is not to be supposed that, if she had really killed a lion, such joy would be the natural thing.

P. 69, *after* l. 1183. *The Leader trus to speak.* <Scc.]—It is also possible that by some error of a scribe two lines have been omitted in the MS. But *I* think the explanation given in the text more probable and more dramatic.

P. 70, l. 1195. And Penthcus, O Mother ?]—The Leader mentions Pentheus. I suppose, in order deliberately to test Agave's delusion, to see if she is indeed utterly unconscious of the truth.

P. 74, l. 1267. More shining than before, &c.]—The sight of the pure heaven brings back light to her mind—that is clear. But does she mean that the sky is brighter because of her madness which still remains, or that it is brighter now, after having been darkened

in iwar madness *i*